

USITT Newsletter

Editor:
Tina Margolis

FALL 1983

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Chemical Hazard Identification And Safety Practices

by Randall W. A. Davidson, Health and
Safety Commissioner

*The second of a two-part article on Health
and Safety*

Accidents and injuries in our industry happen daily. Cumulative injury to the body occurs every time you use a chemical substance without protection. Take the following precautions:

1. Identify all chemical substances in your facility — those found on shelves, in cabinets, in your purse, or hidden. This means custodial materials, bug sprays, fumigants for the landscape, roofing materials, insulation, etc. Identify even those that are tacked and glued onto the walls.

2. List them carefully and accurately. Use the product names. Get micro shots of the items and labels.

3. Get the material safety data sheets (MSDS) from the vendors. Each chemical should have this data about it.

4. Record each item and note its hazard to you and the facility (whether it is toxic, flammable, combustible, etc.).

5. Note the protective procedures you must employ when using these substances.

6. What kinds of chemicals do you store together. Why? Note the storage requirements for each substance. Most should be stored in NFPA cabinets or cabinets built to those standards.

7. Do you use safety cans? What kind? Quantity?

8. Who has a check on the types of chemicals you buy? Are there records of your purchases? Get a stamp for purchase orders that states that MSDS sheets are required with all materials sent.

9. Do you have the proper protective equipment for users of chemical substances? Is the use of this equipment enforced? Is its use sanitary, and is it stored correctly?

10. Post and be aware of all caution signs and labels.

11. Post emergency procedures and train clean-up and evacuation teams to deal with crises such as spills, the breakdown of ventilation and exhaust systems, broken glass, fumes, and more. Have the names and phone numbers of various experts in different areas handy.

12. Have the staff trained in first aid and care for emergencies such as heart failure, burns, respiratory failure, etc.

13. Carefully examine your work environment and its equipment, i.e., exhaust systems, drains, gloves, showers, eye washes, clothing, exits and entrances, etc.

14. How do you dispose of any hazardous substance? What do you do with waste from your operations? Do you store it? Do you pour it down the drain and wash it away into the sewer? Who knows if you do this? Do you know what you are doing? Is it legal? Can you be sued if someone knows? Are you harming the environment?

15. What happens to the dyes, solvents, paints, acids, and other chemicals that we pour down the sinks or that we dump in the trash and dumpsters? Do we have any legal problem with this? Yes. Yes. Yes. Can you be brought into court? You bet. Are you liable? You are. Fines and jail and awards. You.

16. Have you had someone professionally look at this end of your operation? Do you have a report? What have you done with it?

17. Physical exams for personnel. Are they given annually? By whom? What types of exams are given? Do not go only to a regular physician. Go to an industrial clinician. Give the clinician a list of the chemicals you use, samples of the dust you work in. A full battery of tests may be in order, including an upper and lower G.I. series, a hair analysis, a check on your respiratory system, etc. Go to a clinician who really knows the working environment.

I would like to hear from people in all areas of the theatre — professional, community, academic, and outdoor. I would like to receive lists of chemicals used. Please communicate. Your lives are in the balance. The cumulative garbage we use is killing us. Please help stop this stupid carnage, this

subtle neglect. Grow in knowledge and help your fellow theatre worker.

I beg you for your help and cooperation. Enter the active world of the Health and Safety Commission: health and safety practices; rigging safety; electrical safety; stress; chemical safety; noise; facility safety and emergency disaster plans, etc. We await your assistance. Contact: **Randall W. A. Davidson, Health and Safety Commissioner, USITT, P.O. Box 907, Claremont, CA 91711, Tel: (714) 624-7286, (213) 385-5211 X 387.**

Retreat Report

by Dick Devin, Vice President
for Commissions and Projects

On the weekend of August 5th, the officers and commissioners of the Institute attended a two-day planning retreat held at Mankato State University, Mankato, Minnesota. Scenic Design Commissioner Tom Bliese made the arrangements for the meeting, including housing and conference reservations, and transportation to Mankato from the Minneapolis airport. Thanks to Bliese's dedication and the cooperation of the university staff, the retreat took place in very comfortable surroundings. Not only did we accomplish a great deal of planning, both for the Commissions and the Annual Conference, the retreat came in well under budget.

Orlando Conference Chair Herb Schmoll and Program Chair Al Wehlburg were in attendance at the retreat, and planned an exciting six-day series of events composed of seminars, tours and programs. In addition, the Florida Committee has planned an unusual schedule, beginning with a full-day rigging workshop and a full-day computer workshop to be held concurrently on Tuesday, April 3, and tours to EPCOT Center and the Tupperware Center later in the week. Moreover, a two-day joint Symposium sponsored by the Costume Commission and the Costume Society of America was set for April 7 and 8.

Contributing Memberships

Associated Theatrical Contractors

307 West 80th Street
Kansas City, MO 64114
and

516 North Fremont
Springfield, MO 65802

Goodspeed Opera House

East Haddam, CT 06423

Kliegl Brothers Lighting Co., Inc.

32-32 48th Avenue
Long Island City, NY 11101

Mendenhall & Associates

1275 Minnesota Street
San Francisco, CA 94107

Rosco Laboratories, Inc.

36 Bush Avenue
Port Chester, NY 10573

Samuel Scripps

1 West 72nd Street
New York, NY 10023

John B. Staley

Apartado 14294, Candelaria
Caracas, 1011A, Venezuela

Strand Century, Inc.

18111 South Santa Fe Avenue
P.O. Box 9004
Rancho Dominguez, CA 90224

Theatrical Services & Consultants

9010 Pillsbury Avenue South
Minneapolis, MN 55420

Wenger Corporation

90 Park Drive
Owatonna, MN 55060

Sustaining Memberships

Peter Albrecht Corporation

325 East Chicago Street
Milwaukee, WI 53202

Alcone Company, Inc.

575 Eighth Avenue, 22nd Floor
New York, NY 10018

American Seating Co.

901 Broadway, N.W.
Grand Rapids, MI 49504

American Stage Lighting Co., Inc.

1331-C North Avenue
New Rochelle, NY 10804

Artec Consultants Inc.

245 Seventh Avenue
New York, NY 10001

Automatic Devices Company

2121 South 12th Street
Allentown, PA 18103

Baer Fabrics

515 East Market Street
Louisville, KY 40202

Barbizon Electric Company, Inc.

426 West 55th Street
New York, NY 10019

Belden Communications, Inc.

534 West 25th Street
New York, NY 10001

J. R. Clancy, Inc.

7041 Interstate Island Road
Syracuse, NY 13209

Colortran, Inc.

1015 Chestnut Avenue
Burbank, CA 91502

Costume Crafters, Inc.

2979 Peachtree Road, N.E.
Atlanta, GA 30305

Design Line, Inc.

6204 Benjamin Road, Suite 209
Tampa, FL 33614

Electro Controls, Inc.

2975 South 300 West
Salt Lake City, UT 84115

Electronics Diversified, Inc.

1675 N. W. 128th Street
Hillsboro, OR 97123

Gagnon La Forest

930 Wellington
Montreal, Quebec H3C 1V1
Canada

General Electric Company

Nela Park
Cleveland, OH 44112

Peter George Associates, Inc.

420 Lexington Avenue
New York, NY 10017

W. Gerriets International, Inc.

Box 950 Hutchinson Road
Allentown, NJ 08501

Grand Stage Lighting

603 West Lake Street
Chicago, IL 60606

Great American Market

P.O. Box 178
Woodland Hills, CA 91364

Grosh Scenic Studios

4114 Sunset Boulevard
Hollywood, CA 90029

GTE/Sylvania

Sylvania Lighting Center
Danvers, MA 01923

H & H Specialties, Inc.

2210 North Merced Avenue
South El Monte, CA 91733

Hoffend and Sons, Inc.

34 East Main Street
Honeoye, NY 14471

Imagineering, Inc.

234 West 44th Street
New York, NY 10036

Ingenieria Teatral, J.B.

Apartado Postal 14294
Candelaria
Caracas 101, Venezuela

Irwin Seating

P.O. Box 2429
Grand Rapids, MI 49501

Jones & Phillips Associates, Inc.

910 Highland Avenue
Lafayette, IN 47905

Joyce-Cridland Company

P.O. Box 1630
Dayton, OH 45401

Lawrence Kellermann Associates, Inc.

P.O. Box 268
Dobbs Ferry, NY 10522

Lehigh Electric Products Co.

Route 222, (RD 1, BOX J1)
Wescoville, PA 18106

Lighting Associates Templates

P.O. Box 299
Chester, CT 06412

Lighting Dimensions

31706 S. Coast Hwy., Suite 302
South Laguna, CA 92651

Lighting Methods, Inc.

691 St. Paul Street
Rochester, NY 14605

Little Stage Lighting Company

10507 Harry Hines Boulevard
Dallas, TX 75220

Lycian Stage Lighting

P.O. Box 68
Sugar Loaf, NY 10981

Musson Theatrical, Inc.
582 Stockton Street
San Jose, CA 95126

Mutual Hardware
5-45 49th Avenue
Long Island City, NY 11101

R. E. Nicholson, Inc.
75 West Main Street
East Bloomfield, NY 14443

Oden Theatrical Enterprises
5743 South Curtice Street
Littleton, CO 80120

Olesen Company
1535 North Ivar Avenue
Hollywood, CA 90028

Paramount Pictures Corp.
1651 Gardena Avenue
Glendale, CA 91204

Production Arts Lighting
636 Eleventh Avenue
New York, NY 10036

Richmond Sound Design, Ltd.
1234 West 6th Avenue
Vancouver, BC V6H 1A5
Canada

Rose Brand Textile Fabrics
517 West 35th Street
New York, NY 10001

Jean Rosenthal Associates
765 Vose Avenue
Orange, NJ 07050

Sanders Lighting Templates
5830 West Patterson Avenue
Chicago, IL 60634

Secoa
P.O. Box 27429
2731 Nevada Avenue North
Minneapolis, MN 55427
and
1204 Oakland Avenue
Greensboro, NC 27403

Donald Shulman & Associates, Inc.
2520 Grand Avenue, Room 303
Kansas City, MO 64108

Stage Engineering & Supply
P.O. Box 2699, 825 Karen Lane
Colorado Springs, CO 80901

Stage Equipment & Lighting
12231 N.E. 13th Court
P.O. Box F
Miami, FL 33161

Stagecraft Industries
P.O. Box 4442
Portland, OR 97208

**Syracuse Scenery & Stage Lighting
Company, Inc.**
1423 North Salina Street
Syracuse, NY 13208

Teatronics, Inc.
101-D Suburban Road
San Luis Obispo, CA 93401

Texas Scenic Company, Inc.
5432 Jackwood Drive
P.O. Box 28297
San Antonio, TX 78238

Theatre Projects, Inc.
6758 Eddinghill Drive
Rancho Palos Verdes, CA 90274

Theatre Techniques Inc.
60 Connolly Parkway
Hamden, CT 06514

Theatrical Service & Supply Company
170 Oval Drive
Central Islip, NY 11722

Tiffin Scenic Studios, Inc.
P.O. Box 39
Tiffin, OH 44883

Union Connector Company, Inc.
149 Babylon Turnpike
Roosevelt, NY 11575

Universe Stage Lighting
326 West 47th Street
New York, NY 10036

Weststar Corporation
2665 Shell Beach Road
Shell Beach, CA 93449

Third Biennial Scenography Exposition

The objectives of the exposition are to identify, recognize, and display produced works of practicing designers and study designs and designers of today and of America's past. The Scenography Exposition is held every two years and the exhibits are then available for touring for up to four years. The success of the 1980 and 1982 Expositions has led us to a 1984 Exposition of the size and quality that should become a true representation of the "state of the art" of performance design in America. The Third Biennial Exposition will premiere at the Hyatt Hotel during the USITT National Conference, April 4-7, in Orlando. The Exposition is divided into three parts. The Heritage Exposition Section will feature "The Art of Stage Costume in America, 1860-1960." The Design Showcase Section will feature winners of other contests and juried exhibits sponsored by other organizations since March, 1979. The Juried Exposition Section will feature

adjudicated scenery, costume, and lighting designs of works produced since March, 1979, that are entered this year in the Exposition.

Information Concerning the Juried

A. All submissions shall be of works produced since March, 1979.

B. Deadline for submission of **entry form** is November 15, 1983. This and the **vita form**, along with the appropriate entry fee are to be mailed to: Dick Durst, Head — Juried Section, Department of Theatre, 141 MPAC, University of Minnesota, Duluth, MN 55812.

C. Deadline for the actual submission to be received in **New Jersey** for the judging is November 25, 1983. The **shipping form** is to be folded and used as the UPS label. Be certain to secure one identification/UPS return address label to the back of each piece of the entry. Attach one extra label to the back of one of the panels with drafting tape to be used as the actual mailing label. If a shipping form is not available please ship the entry to: Jared Saltzman, Third Biennial Exposition, Bergen Community College, 400 Paramus Road, Paramus, New Jersey 07652.

D. Matting for all entries shall be a maximum of 1.0 m x 1.5 m developed into a maximum of 3 sections. Each section is to be 1.0 m x 0.5 m. Please, NO EXCEPTIONS, this is the size of our shipping crates.

E. Do not frame entries with breakable glass.

IF YOU WANT INFORMATION ABOUT YOUR FIRM TO REACH

Lighting Designers
Scenic Designers
Technicians
Consultants
Professors
Architects
Costumers
Students
Managers

Then advertise in **Theatre Design and Technology**.

**Contact: Tina Margolis, Ad Manager,
USITT, 330 W. 42 St. #1702, NYC
10036, Tel: (212) 563-5551.**

Nominating Committee Presents Slate

by Lee Watson, Chair, Nominating Committee

USITT's Nominating Committee met in Minneapolis, and after due deliberation, selected a slate of officers from those who had indicated a willingness to serve. This slate was presented to the Board. Those serving on the duly constituted Nominating Committee were: Chairperson Lee Watson, President Ron Olson, President-Elect Randy Earle, and Sarah Nash Gates and Tim Kelly (representing the Board), Tom Bliese and Harvey Sweet (representing the Commissions), Steve Hild, Dave Flemming, Eric Mongerson, and Pete Happe (representing the Sections), and Henry Tharp (Secretary, Ex Officio, non-voting). The slate selected and presented to the Board consists of the following nominees:

V.P. for RELATIONS:

Tim Kelly

V.P. for PROGRAMS:

David Hale Hand (incumbent)

TREASURER:

Jan Musson

For the Board of Directors, the Committee selects 10 individuals, only 7 of whom are elected when the ballots are counted. Nominated were:

Richard Arnold; Don Childs; Eric Fielding; David Flemming; Pete Happe; Steve Hild; James Maronek; Michael Price; Don Stowell, Jr.; and Fred Weller.

In the judgement of the Committee, this slate represents a balanced selection from the geographical areas of the Institute, from the various activity/interest "power bases" of the Institute, and is composed of individuals who have a well-established record of dedication to the Institute and a willingness to serve.

Members of the Institute are reminded that it is possible to add an additional name (or names) as candidates for any of the above offices IF: (1) a petition is submitted, signed by 50 valid members of USITT, naming an additional candidate, (2) said signed petition is in the hands of Nominating Committee Chairperson Lee Watson (Apt. #48, 2501 Soldiers Home Road, West Lafayette, IN 47906) prior to December 1, 1983.

Following are the submitted (35 words or less) biographies of the 13 selected candidates:

Tim Kelly: Past Chairman of Rocky Mountain Section. Present member of National Board of Directors. Co-Chairman of 1982 USITT National Conference. Western Regional Section Liaison Officer. Time and Place, Publications and Section Funding Committees.

David Hale Hand: Graduate of University of California, Santa Barbara, Department of Theatre; 30 years in the Industry, in all phases of Production, Design and active theatre work: Pres. of Stage Engineering & Supply, Inc., Stage Engineering International, Ltd. & Theatre Development Assoc., Ltd. Past member of the Board of USITT; Member Finance Committee (past); Nominations (past Chairman); Exhibits and Conference Committee member. One of the organizers of and past Chairman of the Rocky Mountain Section; Co-Chairman Denver Conference; Past V.P. for Programs and Presentations.

Jan Musson: President, Musson Theatrical, Inc., regional rental and supply house. Active in Nor-Cal USITT since early 1970s. Presently member USITT Board of Directors. Extensive accounting background.

Richard Arnold: Past President of USITT. Member of Board of Directors. Chairman of the Finance Committee. Past Chairman of the Midwest Section. Professor of design and technology at Northern Illinois University.

Don Childs: Scenographer and Department Chairman, Concordia University — Montreal, Quebec. Chairman and founder of St. Lawrence-USITT. Organizer of CONTACTS '82. Twenty years experience in academic and professional theatre. B.A., University of Iowa; M.A., San Jose State University; M.F.A., Indiana University.

Eric Fielding: Scenic and Lighting Designer; Faculty: Goodman School of Drama/DePaul (1983-), Brigham Young University (1976-83). Co-Chair of USITT International Liaison, Vice-Chair (USA) — OISTT Scenography Commission; Director of USITT Tour to PQ '83; articles for *TD & T* and *Theatre Crafts*. Member of United Scenic Artists #350.

David Flemming: Scenic/Lighting Designer/Educator: Wichita State University, 1953-68. Southwest Texas State University, 1970-current. 1983 National Conference: Vice-Chairman - Program; Publicity. Student Chapter Liaison: 1982-current. Nominating Committee: 1982-83; 1983-84. Chairman Texas Section: 1983-85; First Vice-Chairman Texas Section, 1979-83; SWT Student Chapter Sponsor: 1976-current. Vice-Commissioner Health & Safety Commission, 1981-current.

Pete Happe: Founding member, Rocky Mountain Section. Former Treasurer, Rocky Mountain Section. Denver Conference Committee, responsible for advertising and publications. Membership Committee, responsible for Corporate Memberships. Currently serving as Facilities and Production Liaison Officer.

Steve Hild: Exposition Coordinator for 3rd Biennial Scenography Exposition; Head of Juried Section for first two Expositions. Sections' representative on Nominating Committee. Board of Directors, Southern Calif. Section. Produced Costume Commission's "Advisor's Guide to Costuming Programs in U.S.," *TD & T* article on Costume Programs: "Research." Article for Education Commission's Secondary School Course Guide. Former sponsor of USITT's oldest continually active Student Chapter at Northern Arizona University ('74-'81). Manager of West Coast office, Project Consultant & Coordinator for George Thomas Howard & Associates.

James Maronek: Free-lance scenic designer with over 200 design credits in drama, musicals, opera, television, lighting, and theatre consultant. Professor of Design at Goodman/DePaul School of Drama. President of Local #350, United Scenic Artists of America.

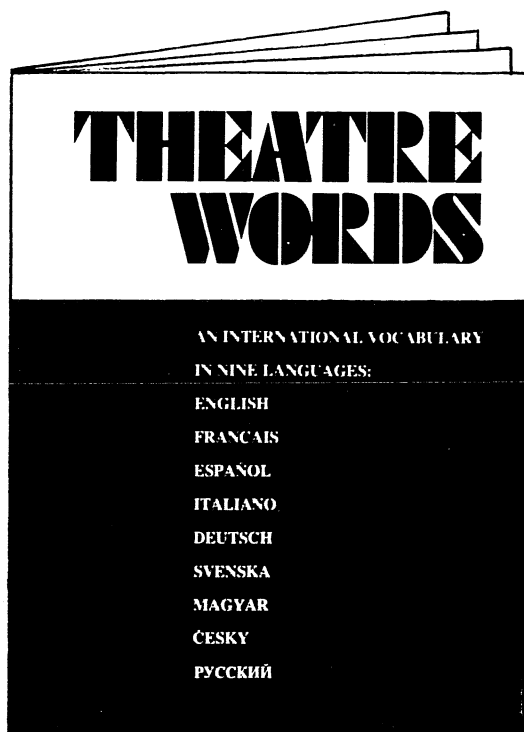
Michael Price: Michael Price is a full member of United Scenic Artists and a card-carrying, dues-paying member of an IATSE stage local. He is also the Executive Director of the Goodspeed Opera House where he has produced eight productions that have gone on to Broadway; Past President of the League of Historic American Theatres; and purveyor of templates of theatrical design as President of Lighting Associates Templates.

Don Stowell, Jr.: Associate Dean, Academic Affairs, Florida State University. Past Commissioner, Costuming, Scenographic Heritage Coordinator for USITT. USITT Board of Directors. Board of Directors for the Costume Society of America, URTA and USAA #350. Coordinating "The Art of Stage Costuming" for Orlando Conference.

Fred Weller: Publisher and owner of *Lighting Dimensions* magazine, which serves the creative and entertainment lighting profession. The magazine serves as a forum for theatrical, film, TV, Rock 'n Roll, touring, architectural, and other specialty lighting professionals.

Booklets For Artists

Two useful booklets, "To Be or Not to Be: An Artist's Guide to Not-For-Profit Incorporation" (\$3.00 plus \$1 postage), and "Cable Production: What Every Arts Organization Needs to Know" (\$6.00 plus \$1 postage), are available from Volunteer Lawyers for the Arts, 1560 Broadway, NYC 10036, Tel.: (212) 575-1150.



Theatre Words A Dictionary Of International Theatre Terms

THEATRE WORDS is a pocket-size, yet comprehensive lexicon of theatre terms in nine languages — English, French, Spanish, Italian, German, Swedish, Hungarian, Czech, and Russian. (An Appendix in Japanese is also available.) With over 1,000 entries and 33 pages of illustrations of stage architecture and equipment, this dictionary is an indispensable aid for:

- theatre artists working or travelling abroad
- groups collaborating with professionals from overseas
- students and professors studying in other countries or researching topics in foreign languages
- firms involved in marketing products worldwide
- managers and agents with foreign clients and bookings.

Available in the U.S. and Canada only through:

U.S. Institute for Theatre Technology, 330 West 42nd Street, Rm. 1702, NYC 10036 Tel: (212) 563-5551

Please send me _____ copies of THEATRE WORDS at \$14. each. Please include _____ copies of the Japanese Appendix at \$1.50 each.

Enclosed is my check for _____.

Name _____

Address _____

City _____ State _____ Zip _____

Regional News

The NEW ENGLAND section is currently formulating a bid to host the USITT 1990 National Conference. Three sites are being considered: Boston, Hartford, and Providence.

The NEW ENGLAND section newsletter needs articles, news, schedules, happenings, job openings, etc. that relate to technical theatre in New England. Send typed submissions to Jim Read, 204 So. Quaker Lane, West Hartford, CT 06119.

* * *

The MIDWEST SECTION is sponsoring the following programs: November 4-5, 1983, Design and Technical Workshops (in conjunction with the Illionis Theatre Association), at the Midland Hotel, Chicago; January 28, 1984, Computer Application in Theatre Production (in conjunction with the American College Theatre Festival), at Rockford College, Rockford, IL; and March, 1984, Stage Rigging: Safety and Operations, at the Center East for the Arts, Skokie, IL.

The MIDWEST SECTION has proposed to host the National Convention in Milwaukee in 1990. The National Board of Directors, in reaction to a favorable report from the Time and Place Committee, has been enthusiastic. A local committee under Chair LeRoy Stoner has been formed, and plans are getting under way. Now is the time to become involved in helping with this momentous task. We are all encouraged by the interest and responses to date, but we will need your participation. We will keep you posted!

Students are especially welcome at all MIDWEST SECTION meetings. Many active members became interested while still students. If you are a high school or college teacher, why not pool resources and bring a group with you to our sessions. It will prove to be a stimulating experience for all involved. Students often ask the hardest questions!

* * *

The first fall meeting of the HEART OF AMERICA SECTION was held on October 1. The second meeting is tentatively set for the first weekend in November in Lawrence, Kansas. The program will feature Computer Lighting Boards and Computer Graphics. The evening's entertainment will be KU's production of "Hair."

Henry Tharp reports that the HEART OF AMERICA may be the site of an early 1990s National Conference. Bring ideas, comments, and names of volunteers to meetings this year.

* * *

The UPSTATE NEW YORK REGIONAL SECTION is pleased to provide a schedule of our planned activities. Meetings are arranged as follows:

October 29, 1983 at State University of New York, Oswego: Program: Photography Topics;

February 11, 1984 at Syracuse Stage, Syracuse: Program: Pneumatic and Hydrolic Scenery Automation;

May 5, 1984 at Ithaca College, Ithaca: Program: Custom Application of Electronics and Remote Control for Special Effects.

The officers of the section are as follows: Chair: Chris Kaiser, Syracuse; Vice Chair for Program: Bob Davidson, Syracuse; Secretary: Jon Vermilye, Oswego; Treasurer: Susie Nettleton, Rochester; National Liason: John Bracewell, Ithaca.

* * *

The OHIO SECTION will be sponsoring two Masters Classes this year for its membership. The final arrangements are being made to have John Conklin hold a Scene Design Master Class in November at Wright University. Carrie Robbins will be doing a Master Class in costuming at Ohio State University in February. Both of these events are made possible by funding provided by the Ohio Arts Council.

Another first for the OHIO SECTION will be a statewide tour of "Design '84 — Ohio Designers." This traveling exhibition of scenery, costume, and lighting designs will be selected from works submitted by students and professional designers from Ohio. This will also be the first time that the exhibition will be juried.

The OHIO SECTION will also be touring the new Bolton Theatre at the Cleveland Playhouse in early February and will close out the year with the Section's spring Conference on April 14th at Lorain Community College in the Stocker Center.

Last, but not least, the progress report on the State Theatre Stagehouse construction project is good. The pouring of the concrete for the stage floor started in late August, and barring any unforeseen problems, the State may be ready by early May for some programming. Current plans call for the Cleveland Ballet and Opera companies to perform there in mid-May.

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The officers of the TEXAS SECTION are David G. Flemming, Chair; Robin Crews, First Vice Chair; John Michael Warburton, Second Vice Chair; Frank Scarlata, Third Vice Chair; Mary Jane Mingus, Secretary; Forrest Newlin, Treasurer; Victor Siller, Immediate Past Chair; and Michael Bolen, Fred March, Richard Mecke, and Diane Roberts, Directors-at-Large.

Having recovered from the conference in Corpus Christi, the members of the TEXAS SECTION held a well-attended mini-convention at Tarleton State University in Stephenville on September 17 and 18. Supporting the desire of the Health and Safety Commission to have a rigging workshop in each of the 50 states, Randy Davidson, Jay Glerum, and Richard Mecke presented a session on "Rigging Practices." Bob Kelly dealt with "Stage Makeup and the Care of Wigs" in a three-hour session. "Fabrics and Costume Design" was presented by Cheryl Denson of Dallas Theatre Center and Theatre Three and Liz Smith of Dazians. Bill Little of Little Stage Lighting did a presentation on "Scenic Projections," and Chuck Hardesty and Ed Wood of Production Services gave a program on "Theatre Sound."

The Annual Texas Educational Theatre Association/USITT TEXAS SECTION Convention, will be held in Austin on January 26-28 at the Villa Capri Motel. Planning for this event is underway, and the members of the section are deeply involved with the technically-oriented programming.

The TEXAS SECTION board is considering other programs for the state. However, if you are a member of the Institute and live in Texas, we would like you to join the section and/or make suggestions about programs you wish to see or would like to present. Please contact: David G. Flemming, 915 Houston Road, San Marcos, TX 78666, Tel: (512) 396-2325.

* * *

Student Chapters Important To USITT And To Sponsoring Schools

In the technical theatre field, which includes such diverse areas as theatre architecture, engineering, costume design, scenic, sound, and lighting design, and health and safety, the USITT is an important organization which promotes research and publication of information about all aspects of the profession. In order for this organization to grow in size and prestige, there must be an ever-enlarging number of people becoming professionals in these various disciplines. Graduating college and university students are a major source of new and interested members for the Institute. Prior to graduation, however, there are many advantages to a student membership in USITT. If the student is willing to become involved with Commissions or Committees, both the student and the Institute will benefit even more from the student's participation.

Both the Institute and student can gain more from a Student Chapter than from individual memberships at one educational institution. While the individual may be able to make a significant contribution to the organization, a group of students working on the same project are capable of achieving an even greater impact. For example, a Student Chapter can become involved in a Commission project which may result in a publication or a Conference presentation. The members of Chapters can be invaluable to the "staging" of a National Conference, both in the handling of preparations and the Conference operation itself.

Moreover, Student Chapters have accomplished invaluable services for their members. For instance, successful events/fund raising programs, such as the Webster College Student Chapter's "Haunted (House) Theatre" activity, enabled a large number of students to attend the Corpus Christi Conference. Also, at the time of graduation the student may list membership in both the USITT and the Student Chapter, as well as offices held in the Chapter, on his/her *vita*. In addition to an otherwise good resumé, this may help the graduate obtain a position. And, of course, student members enjoy all the rights and privileges of non-students.

An academic department should consider the value of sponsoring a Student Chapter. The liaison with the USITT can be much greater than if members belong only as individuals. USITT-member professionals are often willing to speak to Student Chapters, thus broadening the students'

educational horizons. Trips to new theatre facilities or professional shops may be arranged for Student Chapters, whereas individual members would not generally be offered the same opportunities. Further, workshops and other activities for high school students may be offered by a Student Chapter, and the sponsoring school may derive public relations exposure which could result in attracting more students to the department. These workshops are beneficial to all involved; for the students conducting them, they are a creative learning and teaching experience.

There are many good reasons why the establishment of a Student Chapter at a school will be of value to all concerned. This article has simply hinted at some of the advantages. If you know of eight or more students who wish to gain the benefits of belonging to a Student Chapter, please contact me and I will send you material to assist you in getting a Chapter started. Contact: **David G. Flemming, USITT Student Chapter Liaison Office, Speech Communications and Theatre Arts Department, Southwest Texas State University, San Marcos, TX 78666, Tel: (Off.) (512) 245-2147/2204/2165; (Home) (512) 396-2325.**

Sound Design Commission: Ongoing Projects

The Sound Design Commission has a number of ongoing projects. Everyone is welcome to participate. The following is a list of works-in-progress:

1. Sound Design Exhibition Project.

This project involves creating a sound design exhibition to be presented as part of the Scenographic Exposition at the 1984 Orlando Conference. It will be the first annual exhibition of sound design at the USITT Conference.

2. Health & Safety Considerations for Theatre Sound. This is an informal list of users' concerns regarding safe sound exposure levels and the safe use of equipment. The results will be reported to the Health & Safety Commission.

3. Sound Cue Sheets Exhibition. If we receive a sufficient number of examples and/or formats of cue sheets, we will create an exhibition of the material. If you are a sound designer, please send us these documents. Do not go into long explanations — keep in mind that the success of good cue writing is clarity and simplicity.

4. Sound Designers List. An up-to-date list of sound designers (without any implied recommendation) is being compiled for distribution. If you are a sound designer, please send your name, address, phone number, and brief particulars if you wish. Keep us posted if you move.

5. Directory of Sound Related Sources & Suppliers. Modeled on the invaluable directory assembled by the Costume Commission, this is a growing list of highly reliable sources and suppliers.

6. Facility Planning Checklist of Questions for Theatre Sound. A checklist of questions is being compiled, covering all sound related theatre technical and architectural areas. The purpose is to aid theatre owners and designers in assuring that new theatres will be technically satisfactory. The results of this compilation will be submitted to the Architecture Commission, which is coordinating the entire project.

7. Sound Graphics Standards Research Project. The results of this project will be a proposed ANSI Standard and Scenographic and Lighting proposals. We are currently forming a subcommittee; if you want to participate, contact us immediately.

That about wraps it up, but we're not above entertaining ideas for other projects (especially ones you would like to coordinate). Also, if you have an uncontrollable urge to take on the coordination of any of the above projects and have the time and facilities to do it, *please* let me know. Contact: Sound Design Co-Commissioner, Charlie Richmond, Richmond Sound Design Ltd., 1234 W. 6th Avenue, Vancouver, B.C., V6H 1A5 Canada.

Imero Fiorentino Receives I.E.S. Award of Excellence

Imero Fiorentino, lighting designer and President of Imero Fiorentino Associates, was recently presented the Edwin F. Guth Award of Excellence by the Illuminating Engineering Society, for his design of the nine World Showcase Pavilions at Disney's EPCOT Center. The award was presented at the I.E.S. of North America's Annual Conference in Los Angeles. During the Conference, Mr. Fiorentino also served as a guest speaker on the "Theatrical Approach to Exterior Lighting at EPCOT".

Gone With the Wind Exhibition

In celebration of their Centennial, the University of Texas at Austin has mounted the exhibition "Gone With the Wind: A Legend Endures." Over 500 items from the David O. Selznick Collection, including photos, costumes, letters, film clips, and memorabilia, will be on view between September 2 and January 30 in the Academic Center.

The exhibition is divided into three parts which correspond to the creation and distribution of the film: pre-production, production, and post-production. The first portion provides an account of the activities leading up to the actual filming. It includes a first-edition copy of the novel as well as correspondence between Katherine Brown (the Selznick staffer who recommended the book) and Mr. Selznick. The letters concern the merits of the Mitchell novel for film adaptation.

Discussions between Mr. Selznick and the Hays Office is also included in the first part of the exhibition. Rhett Butler's famous

final comment to Scarlett O'Hara was the source of lengthy debate between the producer and the Hays Office, since obscenities were strictly forbidden when the film was released in 1939.

The highlight of the first section, however, centers around the search for an actress to play Scarlett. Included are selected letters to Mr. Selznick from thousands of fans throughout the world. Many fans recommended themselves for the part; others suggested Hollywood's leading stars. The search drew such interest that a tally sheet of recommendations was compiled by Mr. Selznick's aides. Paulette Goddard, Tallulah Bankhead, Mae West and others received endorsements. Vivien Leigh, who was ultimately selected for the role, received one vote.

Complementing the correspondence in this first part are excerpts from screen tests of leading candidates at a video display.

The second segment deals with the actual film production. Blueprints, scene designs, and abstract paintings of Tara and Scarlett's bedroom are presented, along with countless publicity shots of the stars in scenes from the movie.

Two additional video displays are included in the production portion. The first is a montage of scenes showing the value and influence of the art director, while the second shows comparison works from different directors who worked on the film.

An important feature of the second part is the display of five gowns worn by Vivien Leigh, including the wedding gown and the red velvet gown. The five will be displayed on mannequins, complete with 18-inch waistlines.

The final segment of the exhibition features post-production material, including correspondence referring to another conflict between Selznick and the NAACP over the role, portrayal, and reference to blacks in the film.

The last exhibit in the show includes a brief look at Selznick's career after *Gone With the Wind* including his work on *Rebecca*, *Spellbound*, *Duel in the Sun* and *Since You Went Away*.

For additional information concerning *Gone With the Wind: A Legend Endures*, call the University of Texas at Austin Academic Center at (512) 471-4663.

The members

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the Institute

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of

Gilbert V. Hemsley, Jr.

1936-1983

Lighting Artist

Teacher

Friend

OISTT Scenography Commission Meeting

During March the OISTT Scenography Commission, chaired by Ladislav Vychodil of Bratislava, Czechoslovakia, held a four-day conference in London. The meeting focused on designer training, designer-director relationships, and general international understanding.

The conference, attended by delegates from 12 countries, was hosted by John Bury, head of the Society of British Theatre Designers. The Conference delegates included designers from Australia, Czechoslovakia, Egypt, England, the Federal Republic of Germany, Finland, the German Democratic Republic, Hungary, Japan, Poland, the Soviet Union, and the United States.

The U.S. was represented by Eric Fielding, who also serves as one of four Vice Chairs to Vychodil in the Scenography Commission.

Activities of the Conference included tours, receptions, and performances at the National Theatre and the Royal Shakespeare Company; a visit to the Exhibition of British Theatre Design at the Roundhouse (it was from this exhibition that the British PQ '83 exhibit was selected); regular commission meetings; and two public seminars.

The first public seminar dealt with the topic of "Designer-Director Collaboration." In the March/April issue of *Cue Magazine* — the British equivalent of *Theatre Crafts* — the following was reported about the U.S. presentation:

"Fielding chose to illustrate the seminar's theme with examples of one creative team's evolution — Michael Bennett's direction with Robin Wagner's designs for *A Chorus Line*, *Ballroom*, and *Dreamgirls*. His was the only presentation that concentrated on the integration of all technological innovations, stressing the importance of both the choreographer and lighting and sound designers as well as the director and the designer."

The Central School of Art and Design hosted the other public session where the delegates were joined by over 150 students and staff representing all the English theatre design courses. The discussion focused on the training of theatre designers and the relationship of such training to the profession.

Many of the participants were duly "shocked" to find out that unlike their countries — which had one, three, or a half dozen schools for training scenographers — the United States had literally hundreds of such programs of varying size and quality, with thousands of aspiring designers. The only way to help them to grasp the situation was by saying, "In the U.S. we firmly believe in the individual's right to fail!"

The entire four-day conference was one of the most productive sessions of the Scenography Commission to date.

"Uncle Vanya" at La Mama Annex

A shortened — 90-minute — production of Chekhov's "Uncle Vanya," directed by Andrei Serban with sets by Santo Loquasto and starring Joe Chaiken as Vanya and F. Murray Abraham as Dr. Astrov, was presented at La Mama Annex in New York in September and October.

The set was a multi-leveled construction of dark wood, with walkways above and below the central space. Set pieces created a few distinct areas, such as a parlor and hallway, but most of the environment served as a neutral playing arena. The entire space, including the catwalks, were used for the action, and often the actors performed at large distances from one another. Thus, the set became a visual metaphor for the characters' private anguish and isolation.

Displays of Scenic and Costume Designs of Maxwell Anderson Premieres

The scene and costume designs for the premieres of playwright Maxwell Anderson's plays will be exhibited Oct. 13 to Nov. 23 at the North Dakota Museum of Art at the University of North Dakota in Grand Forks.

The exhibition opening will coincide with a two-day conference, Oct. 14-16, that will focus on Anderson, his plays, the designers, and the exhibition on the UND campus.

Anderson, who graduated from UND in 1911, completed 58 plays, 33 of which opened on Broadway and included *Bad Seed*, *Elizabeth the Queen*, the Pulitzer Prize winning *What Price Glory*, *Winterset* and *Anne of a Thousand Days*. Between 1923 and 1958, premiere productions of 33 Maxwell Anderson plays were performed in theatres such as the Shubert, the Guild, the Barrymore, the Booth and the York Playhouse.

More than 200 designs and ephemera, such as programs and photographs, will be displayed in the exhibition. Among the designers and productions in the exhibition are 11 shows by Jo Mielziner, including *Winterset*, *High Tor*, and *Anne of a Thousand Days*; George Jenkins' designs for *The Bad Seed*; Robert Edmond Jones' set and costumes for *The Buccaneer* and *Mary of Scotland*; Lee Simonson's *Elizabeth the Queen* costume designs; Boris Aronson's designs for *Barefoot in Athens*; and Howard Bay's *Storm Operation* and *Eve of St. Mark*.

During the series of workshops and lectures, the topics will include Maxwell Anderson's role in American Theatre, the growth of Anderson as a playwright as reflected by the exhibition, the relationship of theme and design, and changes in American theatrical design.

The conference participants include Arthur Ballet, professor of theatre at the University of Minnesota; John Rothgeb, professor of drama, University of Texas, and a free-lance designer; Donald Stowell, associate dean of academic affairs and professor of theatre at the School of Theatre, Florida State University, and member of the Costume Society of America Board of Directors; Alfred S. Shivers, professor of English at Stephen F. Austin State University, and Anderson's biographer; Howard Bay, designer of over 170 New York productions, including Maxwell Anderson's plays, and Tony Award winner for *Toys in the Attic* and for *Man of La Mancha*; and Lee Watson, professor of drama at Purdue University, past president of the USITT, and a lighting designer for Anderson's plays.

The convention fee is \$20 for members of the Northern Boundary Section of the USITT, which will hold its fall meeting in conjunction with the Conference. Non-members will be charged \$30.

The Conference is partly funded by the USITT and the Mid-America Theatre Association of the American Theatre Association. The exhibition is sponsored by the North Dakota Humanities Council, the UND department of theatre arts, the North Dakota Museum of Art, and the UND Centennial Committee.

For more information, contact: Theatre Arts, Box 8182, University Station, Grand Forks 58202. Tel.: (701) 777-3446.

Scenic Design Commission Needs You

The Scenic Design Commission needs people to assist on current projects. These projects include: a survey of computer usage in scenography; a search for alternative portfolio presentations; a guidebook to aid persons trying to prepare a workshop for the National Conference; and an index of public and private scenographic design collections. In addition, we are very interested in a newsletter editor for the commission.

If you are interested in any of the above projects, or if you have ideas about other projects, please call or write: **Tom Bliese, Scenic Design Commissioner, 1412 Carney Ave., Mankato, MN 56001, Tel: (507) 387-4633.**

Call For Papers/ Costume Symposium

"Aesthetics in Stage Costume," a Symposium examining the ways costume communicates in the performing arts, will be a part of the USITT National Conference, 1984, in Orlando, Florida.

Abstracts of papers or presentations should be limited to two pages and submitted by the end of November, 1983. Eight papers will be selected for presentation at the Symposium. Presentations should last between 20 and 30 minutes. Presenters should agree to discuss their topics and answer questions from the floor. Discussion periods will be part of the Symposium format.

Papers might concentrate on any facet of aesthetics in stage costume or on ways costume communicates in performance. Any period is appropriate for examination, as are all areas of the performing arts — theatre, dance, opera, film, circus, revue, parade.

In addition to the quality of the proposal, the Jury will be charged to select as many points of view and to represent as many countries as possible. Presenters and alternates will be notified at the beginning of the year.

The Symposium will begin with a Breakfast/Welcome on Saturday, April 7th, and will be followed by "The Contributions of Millia Davenport," the 1984 Scenographic Heritage Series session of the National Conference, organized by Leon Brauner. Participants will then tour the special exhibition of Miss Davenport's designs and take a gallery tour of "The Art of Stage Costume: 1860-1960," prepared by Don Stowell, Jr. and designed by Margaret Spicer. Luncheon will follow. The afternoon events will include either a tour of the costume facilities of one of the popular attractions in Central Florida or the presentation of more papers. Cocktails precede the Banquet for the Conference, at which Symposium participants are welcome. Following the Banquet, there will be an organizing meeting for the Southeast Region of the Costume Society of America.

Sunday, April 8th, will begin with another Breakfast meeting and the presentation of a paper. Four papers will be presented during the morning. Another paper will be presented at Lunch. The final two papers, which will be presented during the afternoon, will end no later than 4 P.M. An informal tea/sherry party will cap off the day's events.

For more information, or to submit abstracts, contact: Dr. Don Stowell, Jr., School of Theatre, Florida State University, Tallahassee, FL 32306, USA.

Opera Scene Designs and Manuscripts on View at Morgan Library

"Four Centuries of Opera," an exhibition at the Morgan Library, 29 East 36 St., New York City, includes operatic stage designs, music manuscripts, and rare printed editions of scores and librettos. This exhibition and its catalog illustrate the history of opera, in a year marked by two important centenaries in the music world — the death of Richard Wagner and the opening of the Metropolitan Opera House. The exhibition, mounted from the Morgan's special collections, will be on view until Nov. 6th.

Approximately 40 theater drawings have been chosen for the exhibition from the vast collection assembled by the late Donald Oenslager and recently given to the Morgan Library. Among the designs on display are Simon Quaglio's romantic vision of the "Queen of the Night" for *The Magic Flute* (1818), Andreas Leonhard Roller's grandiose "Apotheosis of Marguerite" for Gounod's *Faust* (1864), a colorful setting by Yozac Jankus for *Porgy and Bess* (1967), and atmospheric sketches by Ludwig Sievert and Joseph Urban for productions of Wagner's *Parsifal*.

The manuscripts and books on display span 380 years, from the libretto for Peri's *La Dafne* (first performed in Florence in 1598) — by consensus called the first opera — to John Eaton's *Danton and Robespierre* (first performed in Bloomington, Indiana in 1978), for which the Morgan Library has the composer's own working manuscript, a typescript of the libretto annotated by the composer, and a communication from Mr. Eaton on the writing of the opera. For the nearly four centuries in between, most of the important genres are represented by notable examples.

The composer most readily identified with opera in its infancy is Claudio Monteverdi. The music for most of Monteverdi's operas is lost, but the Morgan owns a rare early edition of the libretto for *L'Arianna*, Monteverdi's second opera. Other early operatic works in "Four Centuries of Opera" include Lully's *Thésée* and *Roland*, Rameau's *Les Indes Galantes*, and John Gay's *Beggar's Opera*.

Important works which reflect the variety of operatic composition during the 18th and 19th centuries include the autograph manuscript of three passages of Gluck's *Orphée et Euridice*; the only complete manuscript in this country of an opera by Mozart, *Der Schauspieldirektor*, and excerpts from *Le Nozze di Figaro* and *The Magic Flute*; sketch material for Bellini's *La Sonnambula*; an insert aria for Verdi's *Ernani* and autograph sketches for his

Otello; the libretto in Wagner's hand of his comic masterpiece, *Die Meistersinger von Nurnberg*; a large portion of the first draft of Offenbach's *Les Contes d'Hoffmann*; the manuscript of the piano-vocal score of *Manon* by Massenet; and the autograph manuscript of the full score of *The Pirates of Penzance* by Gilbert and Sullivan.

The complete short score of Debussy's *Pelléas et Mélisande* is also on display, as are the autograph manuscript of a scene from Berg's *Wozzeck*; the partially autograph score of Menotti's *Amahl and the Night Visitors*; and the first draft of Act I of *Moses und Aron*, composed by Schoenberg in the early 1930s and counted among the few 20th century operas of lasting significance.

From September 6th through November 4th, the Library will present, Tuesdays through Fridays at 12:15 P.M., a recorded slide lecture prepared by Frank Taplin, President of the Metropolitan Opera Association. Mr. Taplin will discuss the history and grandeur of the Metropolitan's first 100 years. His lecture will be accompanied by illustrative material from archives of the Opera and recordings of the great operatic voices of the past. The 30-minute lecture, which is free and open to the public, is presented in the Meeting Room. No tickets are required.

For further information, please contact: Frederick C. Schroeder at the Morgan Library, Tel.: (212) 685-0008.

Minneapolis Mosaic: Costume Artists and Crafts People Symposium, Aug. 11-13, 1983

Participants in the August Costume Symposium enjoyed many programs, hands-on workshops, and tours to area facilities.

For many, the highlight of the events was the presentation at the Children's Theatre Company of "Costumes for Non-Human Shapes," by Christopher Beesley, Gene Davis Buck, and Jim Glavan. The chief focus was the design and construction of the marvelous animal costumes for CTC's production of "Wind in the Willows."

Two other popular workshops were Denise Dreher's "Hats: Renovation and Alteration," and "Costume Properties: Design and Construction," by Arthur Ridley and Gordon Voog of the Guthrie Theatre.

In Minneapolis, tours of the Guthrie Theatre costume shop and the Children's Theatre Company costume shop were conducted. In a side trip to St. Paul, participants toured the Minnesota Opera costume shop. Also at the Opera, participants heard Costume Director Gail Bakkom discuss "Perils and Pleasures of Building for Others," and viewed an exhibition of many of the splendid costumes

built by the Minnesota Opera Shop. The Symposium also included tours of the Goldstein Gallery and the Historic Costume Collection on the University of Minnesota's St. Paul Campus.

Other programs included "Costuming a New Play," by Gail A. Crellin and Vera Medikov; "New Techniques in Using Rosco's Polydye System," by Janice Jessup; "Unitard and Dancewear Construction," by Kari M. Holmberg and Cindy Krantz; and "The Research and Process of Making Shoes," by Joseph Molinaro.

In addition, a Costume Commission business meeting was held, chaired by Joy Emery, Costume Commissioner. Current projects and prospective programs for the Orlando Conference were discussed.

The Symposium concluded with a wine and cheese reception hosted by NORCOSTCO.

Special thanks go to Diane Berg (Purdue), Jill Bowers (NORCOSTCO), Jean Montgomery (University of Minnesota), and Marsha Wiest-Hines (Guthrie Theatre), for planning and coordinating this excellent Symposium.

Milwaukee Rep Gets Mellon Grant To Produce Classics

The Milwaukee Repertory Theatre has been awarded a \$75,000 grant from the Andrew W. Mellon Foundation to assist in the production of important theatrical works from the past.

Rep Managing Director Sara O'Connor announced that the grant would be used over three years, \$25,000 per year, beginning with the MRT's upcoming 30th Anniversary season, which opened September 23rd.

Among the works scheduled this season are *Much Ado About Nothing*, *American Buffalo*, *The Splintered Wood*, *The Forest*, *The Rules of the Game*, and *Translations*.

The Rep is one of a small number of non-profit professional theater companies to receive Mellon funds for the revival of classics.

Commission Activities

by Dick Devin, Vice President
for Commissions and Projects

Here is a brief list of some of the many projects planned by the USITT Commissions:

The Health and Safety Commission is striving to reach their goal of holding 100 rigging safety and training seminars for USITT regional sections and universities throughout the U.S. and Canada. For more information, contact Health and Safety Commissioner Randy Davidson and watch for the Health and Safety column of this newsletter.

Thanks to the successful fund-raising efforts of Jay Glerum, the project dealing with safety standards and training for the operation of rigging equipment can move forward. Five rigging manufacturers, Peter Albrecht Corp., J.R. Clancy, Inc., H. & H. Specialties, Hoffend & Sons, Inc., and Secoa, each donated \$100 to help finance the translation, from the German, of the *OISTT Recommended Standards for Rigging Equipment*. This should provide an excellent start in the campaign to establish USITT Recommended Standards for North America. This project is sponsored jointly by the Engineering, Health and Safety, and the Technical Production Commissions.

Leon Brauner has completed the *Revised Directory of Costume-Related Sources*, and one free copy will be mailed to members upon request. Extra copies to members cost \$1.50. Cost to non-members is \$2.00. Address requests to: Prof. Leon Brauner, Indiana University, Department of Drama, Bloomington, IN 47405.

John Canton has agreed to work as the Vice Commissioner of the Engineering Commission for West Coast projects. He hopes to stimulate greater participation of members in this geographical area.

Education Commissioner Harvey Sweet is seeking members with an interest in any of the Commission areas to help form teaching aids for courses in design and technology. The "Theatre Orientation Package," assembled by the Architecture Commission ten years ago, is a fine example of the type of materials educators need. If you have any ideas, contact Harvey Sweet or any of the Commissioners.

Finally, the League of New York Theatres and Producers has agreed to participate in judging the juried section of the 1984 Third Biennial Scenography Exposition. Also, a commitment was made by the USITT Board of Directors to assure that the U.S. would be represented in the next Prague Quadrennial. It is hoped that works exhibited in the USITT scenography expositions will be part of that event in four years.

USIA Exhibition "American Theatre Today" Held in Belgrade

"American Theatre Today," a major American exhibition sponsored by the U.S. Information Agency, was presented September 5 to September 25 at the Fairground in Belgrade, Yugoslavia. The opening followed showings in Budapest and Athens.

The 700-square-meter exhibition was itself an experience in American theatre. Visitors entered the exhibition under a typical theatre marquee and passed through a "backstage" area which displayed memorabilia from American performance. They then entered a Broadway "stage set" to draw attention to the role of the Great White Way.

The importance of America's regional theatres was emphasized in a "theatre wings" setting, which featured an in-depth look at the Actors Theatre of Louisville.

The final exhibit area was an audio-visual space containing an eight-minute slide presentation portraying the range and diversity of American theatre.

Under the artistic direction of Jon Jory, one of the major highlights of the exhibition was the daily performance of new one-act plays by emerging American dramatists.

Houston Approves Design Concept For Wortham Theater Center

Houston City Council unanimously approved the design and site plans for Wortham Theater Center, which will occupy two city-owned blocks in the Civic Center area of downtown Houston. The proposal for acceptance of the design concept was made by the Houston Lyric Theater Foundation which is funding the facility from private sources.

The 400,000 square-foot complex will stand 110 feet high with an 85-foot grand arch, which suggests a procenium, at the entrance. It will be constructed of rose-colored brick with a darker rose granite on the arch and at the base. The entrance hall will be situated on the block adjacent to the Albert Thomas Convention Center and face a landscaped plaza which serves as a "people park" in the daytime. On the other block will be the structure housing the two theaters of 2,200 and 1,100 seats each. Connecting the entrance hall to the theater building will be a grand foyer, 26 feet above street level, spanning Prairie Avenue. Texas and Preston Avenues will form the boundaries to the north and south.

Upon arriving in the entrance hall from the plaza, the audience will have the choice of grand staircases, at right and left, escalators, or elevators leading up to the grand foyer. Two refreshment areas will flank the escalators at the top, and a grand rostrum will provide a vista of the city through the great window. Tickets will be collected at the entrance to the grand foyer, which leads to the boxes, grand tier, balcony and orchestra levels of the large theater and to the parterre and mezzanine levels of the small theater.

The shape and proportions of the audience spaces were determined by the acoustician. The cantilevered boxes, an unusual feature, will enhance the acoustics. The contours of the walls and the plaster in which they will be finished were also prescribed by the acoustician. The coffered ceilings in the entrance hall and grand foyer will be important to the acoustics as well as to the interior design.

The orchestra pit of the large theater will be Bayreuth style — recessed under the apron of the stage in order to accommodate up to 105 musicians. The rear stage of the large theater will provide for a large rolling platform to bring completely pre-set scenery into the playing area. Wing space will be large enough to assemble complete sets. The 90-foot high grid will support more than 128 tons of scenery and lighting equipment. The large theater will be equipped for rapid changeovers from musical comedy, to ballet, to opera.

The pit of the small theater will be able to be raised to form a thrust stage for greater adaptability. The backstage of the small theater will be more spacious than most Broadway theatres.

A spacious Greenroom will have direct access to the backstage of both theaters so audience and performers can enjoy meeting after a performance. The Greenroom's generous size will be able to accommodate a seated dinner party.

Ample dressing room facilities, wardrobe and costume storage rooms, dancers' lounge, singers' lounge, and musicians' lounge are shared by the two theaters. Rehearsal studios are acoustically treated for vocal, instrumental and ensemble music. The studios are also equipped with items necessary to a dancer's needs such as barres, mirrors and resilient floors.

The 2,200-seat theater is intended for musical comedy, ballet, opera and for world-class touring attractions. The 1,100-seat theater is suitable for Broadway plays, concerts, ethnic dance, Gilbert & Sullivan, mime, chamber music, and choral groups.

When completed, the building will be donated to the city, which will operate it as it does Jones Hall and the Music Hall. Principal tenants will be the Houston Grand Opera and the Houston Ballet; other civic groups and touring attractions will also be able to utilize the facility.

USITT Tour To PQ '83

by Eric Fielding, Co-Chair,
International Liaison Committee

Twenty-nine members of the USITT participated in the Institute-sponsored tour to the "1983 Prague Quadrennial" during June. This fact might be a little less remarkable had the United States actually been represented in PQ '83 by a competing design exhibit.

Held every four years in the capital city of Czechoslovakia, the PQ is the largest exhibition and competition of scenography, costume design, and theatre architecture in the world.

The U.S. delegation — which included designers, educators, students, and other theatre professionals — represented a cross-section of the Institute's membership. The USITT Board of Directors was well represented in this year's delegation by Randy Earle (President-Elect), Lee Watson (Immediate Past President), Sarah Nash Gates, Patricia MacKay, and Sylvia Hillyard.

In addition, three of the student members of the delegation were selected by the Institute to receive financial support in the form of a travel grant.

The principal delegation — which consisted of 20 people — spent four days in London, five in Prague, two in Bratislava, and finished up the tour with a two-day visit

to Vienna. The other nine delegates joined the group for the time spent in Czechoslovakia.

Activities in London included special tours of the National Theatre of Great Britain and the Royal Shakespeare Company's Barbican Centre; a buffet/reception at the National Theatre with members of the British theatre community; and attendance at several productions (as many as three in one day!). A few people even took the traditional "pilgrimage" to Stratford on Avon.

In Prague, the group spent their time at performances of Josef Svoboda's "Laterna Magika," the opera, and the ballet; at meetings of the International Organization of Scenographers and Theatre Technicians (OISTT); touring the Czech National Theatre; as well as viewing, studying, and absorbing the hundreds of designs on display at PQ '83.

A highlight of the time spent in the beautiful city of Prague was a reception hosted by Mr. William Kiehl, the cultural attaché at the U.S. Embassy. This was a rare and invaluable chance to meet and talk informally with theatre colleagues from throughout the world.

Following a bus ride through the beautiful Czechoslovak countryside, the delegation was hosted to two wonderful days of activities in Bratislava by Ladislav Vychodil, the head of design at the Slovak National Theatre and the Chair of the

OISTT Scenography Commission. These activities included theatre performances; visits to the theatre design academy and the stages/shops of the National Theatre; discussions with local theatre professionals; and a special evening in the Vychodils' home.

In Vienna, the activities concluded with a tour of the Vienna State Opera; visits to some of this beautiful city's magnificent museums; and still more theatre performances.

The entire tour was very successful with the only "dark clouds" being the continuously rainy weather and the absence of an official scenography exhibit in the PQ from the United States. PQ '83 represents the fifth time the quadrennial has been held, but the U.S. has managed to have a competing entry in only one: the 1976 exhibit that was documented in the book, *Contemporary Stage Design, USA*.

Nevertheless, the members of the USITT Board who participated in this tour — as well as delegate Stephen Hild, the head of the USITT Biennial Scenography Exhibition — are determined that the U.S. will be officially represented in Prague at PQ '87.

If you missed this tour, you should plan now to join us for the 1985 OISTT Congress in Moscow or the next Prague Quadrennial.

For an in-depth report of the international exhibits of PQ '83, watch for the Winter issue of *Theatre Design and Technology*.

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